tains in the sense that deforesting (as was then the custom) be strictly forbidden. In governing the difficult community of Tivoli he made full use of the special tact and diplomatic skill he was famous for throughout the major European courts. He always revealed an inborn sense of moderation, without letting himself be intimidated by either man or object, and all his actions were regulated by his sense of justice (Zappi)

The remarkable beauty and importance of the villa were greatly renowned even during the Cardinal's lifetime. The first to sing its praises was Niccolo Cusano who, as envoy of the Imperial House of Vienna, wrote to the Emperor Maximilian II that the Cardinal from Ferrara had built in Tivoli a royal palace full of statuary and marvelous fountians, the likes of which he had never seen anywhere else in all of Christendom. This letter most likely did much to arouse the Emperor's curiousity, for in 1571 Cardinal Ippolito himself sent a plan of the villa along with several pieces of antique statuary that the emperor had ordered. The plan was drawn up by Etienne Duperac and it was from this drawing that in 1573 the same artist made the famous engraving he dedicated to Caterina de' Medici, mother of Charles IX of France. This engraving, with slight modifications, was often copied by other artists throughout the 17th century.

Marc-Antoine Muret, the Cardinal's great friend who was also a frequent visitor to the villa in Tivoli, wrote a number of poems to celebrate and describe the beauty of the villa. These poems were extremely helpful in arriving at an interpretatation of the villa's symbolic scheme (Collin). In addition, Michel de Montaigne who was a guest at the villa in 1581 also helped spread the news of the beauty of the fountains through a report published in his *Journal de Voyage en Italie*.

The major restoration campaigns carried out by Cardinal Alessandro were reported by Antonio Del Re in 1611 (Chapter V of *Dell'Antichità Tiburtine*). In 1685 the engravings which imprinted the public image of the fountains were published by Venturini. Later in 1733 the prints by Piranesi were published. In 1760 Jean Honoré Fragonard lavished all his enthusiasm and admiration, albeit with his usual delicate touch, on a series of sanguines portraying the fountains of the villa (Today these are practically all preserved in the Museum of Besançon).

Many other well-known visitors streamed to Tivoli from all over Europe. The garden and fountains had a widespread and quite determining influence on numerous Italian villas and European gardens. When the villa as a total architectural complex was not utilized as a model, the fountains, especially the Oval Fountain, were taken as models for the fountains of Villa Aldobrandini at Frascati, Villa Lante at Bagnaia, and others in Italy.

According to Pacilici, Luigi Vanvitelli was at Tivoli before designing the Villa Reale at Caserta. In the Villa Reale along the central axis of the garden the four great pools terminate at a waterfall just as in Villa d'Este the fishponds flow into the waterfall of the Organ Fountain.

The names of Tivoli and the Villa d'Este became synonymous with beauty and enjoyment. In fact, many places, even though they have nothing architecturally in common with it, were named after the Villa d'Este, such as the Villa d'Este of Cernobbio and the Tivoli Amusement Park of Copenhagen.

The 18th century witnessed the beginning of the villa's decline. The garden fell into neglect and in 1795 under Ercole III d'Este the sale of the antique statues was completed. Upon the death of Ercole in 1797, the villa was inherited by his daughter Maria Beatrice, wife of Archduke Ferdinand of Austria. Unhappily, in the hands of the Hapsburg Dynasty it fell into total decay. For a short while it came back to life when in 1850-1896 Cardinal Gustav von Hohenlohe commissioned a restoration project. One of the cardinal's guests was Liszt who spent the last years of his life in the villa and, awed by its beauty, composed the exquisite symphony « The Fountains of the Villa d'Este » in praise of it.

In 1918 the Villa d'Este became property of the Italian state. It was restored and opened to the public. Seriously damaged in bombings during World War II, it was once again restored. Finally, in the early sixties, under the supervision of the director of the time, Dr. Roberto Vighi, floodlighting was put in and it thus became one of the most visited sights in the world.

We may conclude by saying that although the Villa d'Este went up at the same time as others such as the Villa Giulia, the Villa Lante of Bagnaia, and the Villa Farnese of Caprarola, it undoubtedly embodied something truly new. Better still, the villa may be defined as the architectural fulfillment of what Bramante (in the Belvedere) and Raphael (in the Palazzo Madama) had forecast years before: a villa based upon a clear and simple architectural composition centered upon a long axis which, from a gateway, leads up to a palace set on high.

This central axis, which serves to align palace and garden as well as to connect flat and irregular terrain, constitutes the most original element of the villa. Even though it was not used for the first time in the Villa d'Este, it was used here more consistently and fruitfully than elsewhere. The major axis is in turn intersected by minor axes creating a clearcut cardus-decumanum (grid) pattern. The broad pathways are broken up by the mirror-like fountains which create pauses for contemplation and at the same time stimulate the spectator to discover the beauty awaiting him at the upper level. In this rhythmic sequence, the pauses are emphasized by the green areas laid out in strictly geometric patterns and this effect is softened by the « water architecture » — be it grandiose, low-key, or elaborate. The whole creates a marvelous scenic view, where the art of man and the art of nature blend together in perfect harmony.